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JEFFERSON MONTHLY

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NOVEMBER 2015



PHOTO: JES BURNS OPB/EARTHFIX

David Calahan (left) and Chandra LeGue (center) hike up a trail in Southern Oregon. LeGue is carrying the Google Trekker to photograph the sights.

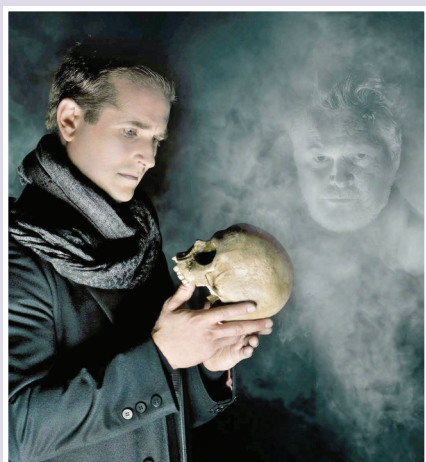


PHOTO: BY DON DIXON

Jonathan Goad and Geraint Wyn Davies in Stratford Festival's production of *Hamlet* (see Theatre p. 10).

ON THE COVER

Photo: Michael Joyce



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By Michael Joyce

The Blue Lake piano has me thinking about interaction. It's a small town, after all. I wonder what the town thinks about the piano. I'm betting it can easily be heard by half the town. I'm also betting the local bar is where I will find answers. But I find more than I bargained for. I should have known.



PHOTO: MICHAEL JOYCE

Lizard with public piano fan, Tina Catalina in Blue Lake, CA.



Lynne Rossetto Kasper offers a new take on an old Turkey tradition (see *The Splendid Table*, p. 23).

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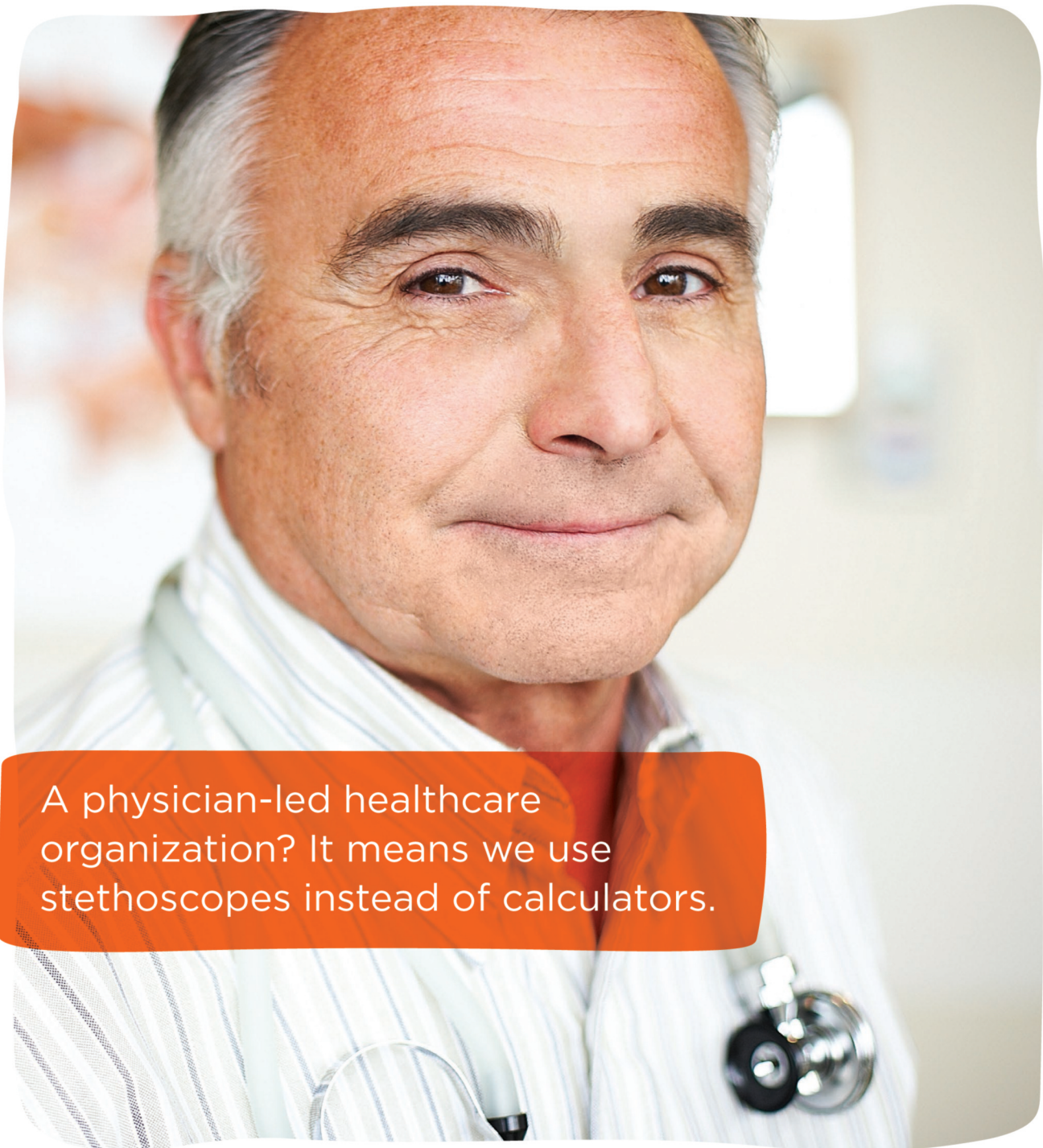
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Stories And Grace

On the morning after the horrific mass shooting at Umpqua Community College in Roseburg I listened to *Morning Edition* intently to learn more about the tragic events of the previous day. That morning NPR aired a *StoryCorps* segment that reminded me of the power of personal stories to put in context even the darkest reaches of the human experience.

The segment featured a *StoryCorps* conversation between Angelia Sheer, the daughter of a Tennessee man who suffered from mental illness who hijacked a charter plane at gunpoint from the Nashville airport in 1971, and Andy Downs, the son of the hijacked plane's pilot who was killed by Sheer's father.



Andy Downs &
Angelia Sheer

StoryCorps Excerpt | October 2, 2015

Andy Downs: "I was 18 months old and my mother told me that, 'Dad had gone to fly for God.' So whenever I saw an airplane fly over, I remember pointing up, saying, 'There goes daddy.' I remember that very vividly."

Angelia Sheer: "When this went down I was 13, I was in junior high. And my father, he was very delusional. People were afraid of him and they should have been afraid of him. One time a salesman came to the door — Remember back then, you know, vacuum salesmen would come — and he actually grabbed him by the throat and threw him out of the house. And those things were commonplace."

Andy Downs: "It took a long time for me to really understand, this was a mentally ill man, and, you know, in his mind was forced to do what he did."

Angelia Sheer: "You have more heart for my father than I do."

Andy Downs: "What were you thinking when I first contacted you?"

Angelia Sheer: "In a lot of ways I had a lot of guilt because my bloodline destroyed your father. And when I was 20 years old I actually sought out a trauma therapist, and I told him, I said, 'If you think I should be sterilized I will go tomorrow because I will not pass this madness down to one other single person.' And just meeting you, it helped my heart and soul understand that there was still love and compassion in the world, even when there's so much darkness."

As I listened to the conversation between Angelia Sheer and Andy Downs that morning I felt the grace and power of the human spirit. And, I was glad JPR could offer this small gift to our regional community.

StoryCorps is an independent nonprofit project whose mission is to honor and celebrate the lives of everyday Americans by listening to their stories. *StoryCorps* conversations are archived at the American Folklife Center at the Library of Congress, allowing participants to leave a legacy for future generations. *StoryCorps* conversations are broadcast each Friday on *Morning Edition*. You can learn more, including how to interview someone in your life, at StoryCorps.org.

Paul Westhelle is JPR's Executive Director.



The Piano At The Center Of The Universe

By Michael Joyce

Whatever we call it we seem fascinated by the magic that occurs
when serendipity meets music where we least expect it.

PHOTO: MICHAEL JOYCE

Imagine a snow globe.

Inside is the sturdy, baroque Mozarteum alongside the delicate, tree-lined Mirabell Gardens. This is Salzburg, Austria, 1958. But it could just as well be 1858.

Now give the globe a shake.

The snow falls gently on a young couple, newly married, sitting on a park bench quite smitten with each other and with what they have stumbled upon. A solo violinist has come out to play from a third floor balcony of the Mozarteum. Then, a few balconies away, a cellist emerges and picks up the tune. Eventually the plaintive tones of a clarinet make it a trio. Already enthralled the newlyweds are not expecting that serendipity still has a trump card to play: a mezzo soprano, from another building, adds an aria that drifts down as if carried on the snowflakes.

They are enchanted. They are my parents. And it is a story that has been retold in our family many times; usually with them editing one another and auto-filling each other's sentences. Such are shared narratives after nearly 60 years of marriage.

They remember applauding. They remember how they felt. But they still struggle in finding words that capture the moment. "It was spontaneous and inspiring," recalls my dad. My mother throws in "beautiful and impressive". It's not that they are at a loss for words, it's that we really don't have a vocabulary adequate to capture moments such as these.

Whatever we call it we seem fascinated by the magic that occurs when serendipity meets music where we least expect it. It is ineffable. It is delightful. And, like my parents before me, I've just found it.

Of Wine, Faux Leather, And Some Delight ...

Blue Lake, California—just 15 miles northeast of Eureka—is a bit of an enigma. It's a sleepy, former logging town of just over a thousand people, yet it has a bustling casino. There actually is no lake—blue or otherwise—but the Mad River passes nearby. And downtown—if you can call 2 or 3 intersections 'downtown'—has a piano...on the sidewalk...for anyone to play. It was put there by longtime resident Barbara Russell. I meet her bottling wine a half block from the piano at the Blue Lake Winery. She's being paid in wine and she reads a Shakespeare quote on the wine label for me:

"How shall we beguile the lazy time if not with some delight"



PHOTO: MICHAEL JOYCE

Barbara Russell and Lizard with public piano fan, Tina Catalina.

LEFT: Kate Martin, owner of The Logger Bar in Blue Lake, California.

PREVIOUS PAGE: The Center Of The Universe, a sewer cover in Blue Lake, California.



PHOTO: MICHAEL JOYCE

is why the piano is outside. Just hoping that something magical will happen."

After the wine is bottled a group meanders over to the corner of G Street and Railroad Avenue where magic is about to happen. A piano-playing plumber who goes by 'Lizard' has scooped the bench up to play. Both the piano and Lizard have a look: Lizard with a braided beard and the piano mostly encased in faux leather. "I love to play piano," says Lizard. "And I was so happy to find this piano on the street. And I'm going to play this song called 'Ophelia' by The Band."

As the Dixie riff fills the street I can see what happens to people when they hear un-

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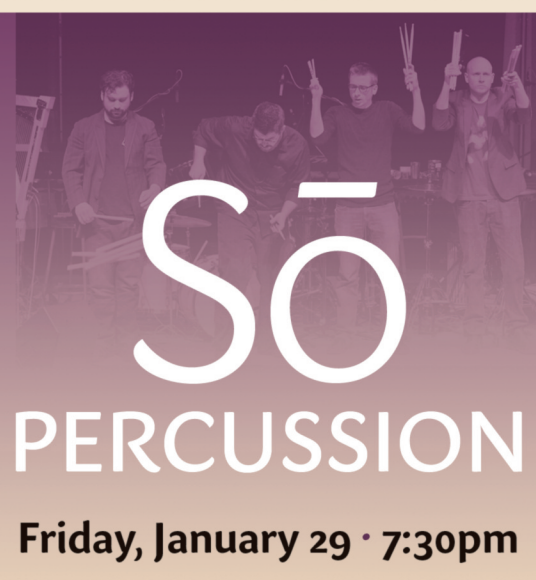
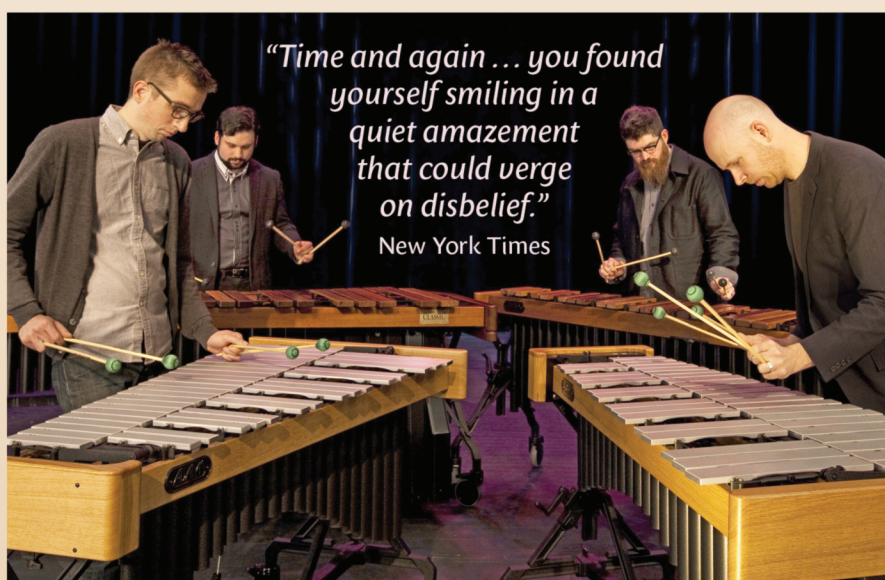
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Jefferson Almanac

Don Kahle

Travelers Prompt Eugene To Dig Deeper

Readers give us language, making it easier for us to talk about and to ourselves. Eugene Mayor Kitty Piercy's recent open letter about commandeered public spaces downtown focused on "travelers." For many of us, that's a new term and a useful distinction.

By giving us a term for a subset, Piercy has broken down the largest barrier that comes from an "us versus them" attitude — the monolith. When going to war, every opposing actor is "the enemy" — distinctions are discouraged because nobody wants to kill another person, who has a family and a story. Dehumanizing the enemy is how wars are won.

But Eugene's struggle about street people is not a war to be won. It's a problem to be solved. Piercy's comments pull us back from that brink, making room for nuance. All the people hanging out around downtown are not identical, even if our reaction to each of them is.

Homelessness can provoke a surprising and hidden aggression inside many of us. Call it resentment. We show up at our job every day, but work drains us. We have a roof over our head, but not the life we had hoped for. It can feel like we're paying a steep price for our homefulness. We may silently — fleetingly — wonder if the homeless are getting the better deal. (Until it rains.)

Aggression cannot help our problem-solving. As long as we're stuck in "fight or flight" mode, creativity will not emerge.

But now, thanks to Piercy's insight, we can discard the monolith and parse some distinctions. Travelers are not the suddenly destitute — thrown out of their home by a domestic dispute, a missed paycheck, or some stretch of bad luck. They are usually

not mentally ill, unable to control their urges or anticipate consequences. They're just passing through Eugene, on the road, looking for their next adventure.

We give a traveler money because it feels humane, but what if it deepens the misery that drugs or alcohol already have caused?

to bring them here and take them away.

Unlike some other subsets of our downtown population, travelers have goals and may respond well to rewards. Travelers want to leave town. Or they may see in Eugene a place to settle down. Either way, we can help them.

Here's where problem-solving becomes essential. Government and social service agencies have no excess capacity. Downtown merchants and residents are frustrated. The force we've not yet harnessed is the good will of all the regular people who work or dine downtown. That influx has diluted the problem, but it hasn't solved it.

We give a traveler money because it feels humane, but what if it deepens the misery that drugs or alcohol already have caused? Refusing to give them money creates a different set of doubts — would others help me if I was in this man's (lack of) shoes?

Dig a little deeper. The problem here is money itself. We can control who we give it to and why, but not how it's spent.

What if downtown merchants sold scrip we could use instead of cash?

The scrip's value would float, set by

Each generation has its own version of vagabond thrill-seekers. Riding the rails captured this wanderlust, then hitchhiking. Who among us didn't at least once want to run away with the circus when growing up got hard? Today's travelers are modern "carnies," except without the itinerant carnival

downtown merchants and residents and published for all to see. Each dollar of scrip might be worth only 25 cents if redeemed for cash, but two dollars if spent on a bus ticket. It might be worth a full dollar at a grocery store that doesn't sell tobacco or alcohol.

Donations and matching funds could make each dollar of scrip worth five dollars toward Lane Community College tuition or a qualifying rental unit's security deposit. The program's aim would be to reduce powerlessness in all, which may result in less homelessness for some.

Could a program like this work? I'm not sure. Has something like it been tried elsewhere? I'm not sure. Would Downtown Eugene Inc. or the Downtown Neighborhood Association or a local social service agency be willing to administer it? I'm not sure.

Is trying something better than doing nothing? Yes, I'm sure of that.

Don Kahle (fridays@dksez.com) writes a column each Friday for *The Register-Guard* and blogs at www.dksez.com.



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Theatre And The Arts

Molly Tinsley

Shakespeare In Canada

Exchange the Siskiyou Mountains for Midwestern farmland, and the histories of Stratford, Ontario, and Ashland, Oregon, share some remarkable similarities. In the middle of the last century, both were rural towns struggling to thrive after losing their importance as railroad hubs. Then two visionary individuals, Angus Bowmer in Ashland and Tom Patterson in Stratford, proposed unlikely solutions: why not start a theatre devoted to the works of William Shakespeare? They drew others into the projects, counting on the alchemy of passion to produce the Bard's work with little more than two planks at first. Today, the Stratford Festival of Canada has earned a brilliant halo on the cultural map for its revolving repertory of world-class productions on multiple stages.

Last month, packing tickets to seven plays, we flew into Toronto then drove ninety minutes southwest to the Suburban Motel. A couple miles from downtown Stratford, it looks out on a picturesque red barn and acres of soybeans. Like the innkeepers in Ashland, the proprietors, Mike and Mandy Weinheimer, collect the inside stories on the plays. We were pleased to hear that the two by Shakespeare on our list would be well worth the torture of flying the unfriendly skies.

While some may grouse when a production of *Hamlet* does not conform to the *Hamlet* in their minds, we'd come all that way in the hope of discovering a new perspective on the play, implications we'd never thought of. Stratford Festival Artistic Director Antoni Cimolino did not disappoint with his spare, existential version of this tragedy. It begins in gloom with steam rising from a gaping grave; it ends with light beaming up from the same place. The action in between unfolds among square pillars of black marble, configured to suggest different locales. Bodies moving around them are reflected in their polished surfaces as pale, wraith-like blurs.

Against these bleak reminders, the cast explodes with color and intention. Jonathan Goad plays an athletic Prince, whose madness is clearly a strategem. He brings such energy to the role that we forget he has issues with melancholy and procrastination until each soliloquy snaps him to a halt. Even then, he comes across as a man whom second thoughts have caught by surprise.

Family bonds are lifelines in this barren world, and they have been ruptured by fratricide and what passes for incest: Hamlet's uncle Claudius has murdered Hamlet's father and wed his mother, Gertrude. As if to undo the consequences of this crime, Claudius (Geraint Wyn Davies) clutches and kisses the lips of anyone he can get his hands on. His desperate boisterousness only highlights his too, too corrupt flesh.

While Hamlet seethes, Polonius' family displays humor and physical affection as a very boyish Laertes prepares to depart for France. All the hugging soon shades into jealous possessiveness, though, when the developing relationship between Ophelia and Hamlet comes under scrutiny. This Polonius (Tom Rooney) is no buffoon—he knows his advice to Laertes falls somewhere between pragmatic and cynical. In fact, his body language with Claudius suggests an awareness, perhaps some abetting, of the King's murder, a disturbing possibility given the cross hanging prominently around his neck.

In this family-focused production, Adrienne Gould's Ophelia becomes the scapegoat for the mess. Spirited and open to life at the start, her betrayal and abandonment by everyone is unbearably poignant. The motherless, fatherless girl who loved Hamlet breaks apart before our eyes when he rejects her. Her suicide only completes the violence inflicted by her milieu.

Imagine Katerina in *The Taming of the Shrew* glimpsing a shadow of Ophelia's fate, a forewarning that trust in her elders

and vibrant hopes for married life can be horribly dashed. Kate's determination never to let that happen to her might account for her stubbornly choleric disposition. Interestingly, though, director Chris Abraham makes no effort to explain her in those terms. Kate is angry, and that is that. When she isn't yelling, her body twitches at the restraint. Supported by a stellar cast that includes real-life spouses Deborah Hay and Ben Carlson as Katerina and Petruchio, period costumes drenched in red, and an expanded Induction frame to insist on the fictionality of extreme events, Abraham's concept works!

The opening moments find actors milling around a rack of costumes. Then Tom Rooney, who'll play the comic Tranio, steps forward to deliver a paean to the capacious pumpkin pants he's wearing. Out in the audience, Christopher Sly swills a flask and fights ejection by an usher. This Sly (also played by Ben Carlson) is not a pedlar but a theater *blogger*, who wants to strip all the mitigating tricks away from *Shrew* and just see it *done*, as written.

The performance that follows grants his wish. The furious Kate discloses barely a hint of interest in Petruchio, while his announced financial motive for the marriage gets quickly bumped aside. The more Kate intrigues him, the more uncertain he seems of the course he has chosen "to tame a shrew," finally turning to the audience to ask quite sincerely for help.

By the end, has Kate been broken when she decides to comply with her husband and advise two other women on proper spousal obedience? One happens to be her hated sibling, Bianca, the other a catty know-it-all, but Kate takes no pleasure in lecturing them. In fact, the speech is at first excruciating for her, and her near-heroic delivery almost flips this problematic comedy into something sad. Then bathed in Petruchio's admiration, she begins to find the ironies, the absurdities in the whole situation. Maybe she remembers it's just a play. She certainly gets in touch with her desire. Abraham leaves it there, fraught with ambiguity, inconsistencies, a complicated, precarious, and ultimately private balance of losses and gains—an honest wedding picture.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the spy thriller *Broken Angels* (www.fuzepublishing.com)

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Inside the Box

Scott Dewing

Digital Sticks And Stones

Anyone who has spent a sufficient amount of time on the Internet, especially in the realms of social media, has had something mean and hurtful said directly to them or about them. I've been called things that can't be put into print here.

Sometimes I shot back in anger. Other times I simply left the conversation while chanting "sticks and stones may break my bones, but names will never hurt me." The choice was mine. I had the power to walk away from the keyboard. No one was forcing me to interact with the people who were saying things that I felt were offensive and inappropriate.

It was with those experiences in mind that I read the United Nation's report "Cyber Violence Against Women and Girls: A World-Wide Wake-Up Call", released last month, with some degree of consternation.

According to the report, "The respect for and security of girls and women must at all times be front and center of those in charge of producing and providing the content, technical backbone and enabling environment of our digital society. Failure to do so will clip the potential of the Internet as an engine for gender equality and women's empowerment."

The report further concluded, "Each platform on the Internet needs to have a policy that clearly defines what they consider offensive and inappropriate. Users

need to 'tick' their consent to respect at all times these polities [sic] and accept liability for violating them. Current policing of content on social media however does not support women against acts of cyber VAWG [violence against women and girls], nor do they represent a commitment to ending violence against women."

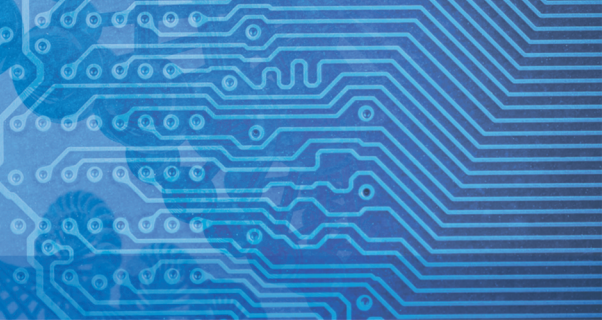
"Regardless of whether you think those are worthwhile ends, the implications are huge: It's an attempt to transform the Web from a libertarian free-for-all to some kind of enforced social commons," wrote columnist Caitlin Dewey in *The Washington Post*.

In practice, this would mean that Internet Service Providers (ISPs) and social media platforms such as Facebook and Twitter would have a legal obligation to regulate and police the content posted on their platforms.

Currently, Section 230 of the Communications Decency Act of 1996 provides immunity from liability for website owners for content published by users. What this means is that while publishers such as newspapers can be sued if they publish libelous content about individuals, "interactive computer services" like Facebook and Twitter cannot.

According to the Cyber VAWG report, the U.N. defines violence against women as, "Any act of gender-based violence that results in, or is likely to result in, physical, sex-





ual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life.”

No one should have to endure threats of physical or sexual assault whether online or in real life. Unfortunately, this does happen, which is why we developed a legal system for handling cases involving physical and sexual assault, including threatening to harm another person. Like most developed countries, we also have laws regarding “hate speech”, which is speech that attacks a person or group on the basis of gender, ethnic origin, religion, race, disability, or sexual orientation with the express purpose of inciting violence against that group.

One of the primary problems with the U.N. Cyber VAWG report’s recommendations is that it calls for the policing of “offensive and inappropriate” speech. This is too broad. What I think is “offensive and inappropriate” may not be what you think is “offensive and inappropriate”.

I don’t want to live in a world in which Facebook, Twitter, the U.N., some crusading rabble, or me as supreme overlord of the universe are determining what speech is “offensive and inappropriate”. This is a slippery slope that descends into rampant censorship. I want to live in a world of free speech, which has a dark side. Let me give you an example.

Recently, one of the folks I follow on Twitter posted the following: “If I ran Israel, I’d kill every Palestinian man, woman, and child within 3 weeks.”

His posting may have been one of the most hateful calls to violence I’ve ever read on a social media platform. Not only did it openly advocate violence against women and girls, it called for genocide against an entire race of people. I did a quick calculation. There are currently some 1.7 million Palestinians living in Israel and another 4.4 million living in the West Bank and Gaza Strip. Three weeks is 21 days. To achieve his stated goal, he would need to orchestrate the massacre of 290,476 Palestinians every day. What kind of monster would advocate this course of action?

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Oregon Environmentalists Use Google Trekker To Track Down Conservation

Chandra LeGue and David Calahan are facing a bit of a problem. They're at the Sundown Trailhead near Southern Oregon's Applegate Valley. And they're standing in the middle of a cloud.

Normally hiking in foggy weather isn't a big deal. But on this day LeGue wanted it to be clear so the Google Trekker apparatus she's carrying on her back can photograph the trail.

LeGue is a field coordinator with Oregon Wild, which was chosen by Google to take the Trekker out and map places not accessible by their Street View vehicles. The idea is that people will be able to virtually navigate mapped trails from the comfort of home.

Google Trekker gave a different idea to LeGue, Calahan and their fellow conservationists: That if more people have virtual experiences with these wild places, there will be more support for protecting them from logging crews, mine operators and road builders.

The 40-pound Trekker is large and rather awkward to hike with, LeGue says.

"It's sort of like an external frame backpack, but then it's got a box strapped to it that has batteries... And then it's got this

two-foot pole, basically, with this big camera on top," she says.

Actually the Trekker has 15 cameras in a basketball-sized globe, designed to shoot a 360-degree image as she walks.

The fog would definitely hamper the view. But the group decides to push on. The clouds could lift at any moment.

Documenting The Earth

"Google's interest is to document the Earth, so they loan it out to people who have an interest in also showcasing beautiful places," LeGue says. "And so we have been taking it to places we want to protect on O&C lands in Western Oregon."

The O&C lands are named for the Oregon & California Railroad, which once owned them. Half the timber receipts on O&C Lands go directly to local counties. Consequently the pressure is on to allow more logging as the government updates how those forestlands are managed.

As the group climbs toward the ridge-line, LeGue falls behind on the trail. She uses a Bluetooth remote control, about the size of a cellphone, to turn the camera on and off. The ideal is to try to capture human-free images of the landscape.



A Google Trekker camera array.

David Calahan gives a running commentary as the slippery trail winds up the hillside.

"It doesn't get any less steep for a little bit, but pretty soon we're going to be in Shangri-La," he assures his hiking companions.

Calahan has been working with the Applegate Trails Association to build a 40-mile ridgeline trail network through the terrain, which is governed by the U.S. Bureau of Land Management. If they're successful, the Sundown Trail would be part of that network.

The area is rich in biodiversity. Birds chirp overhead, dozens of different kinds of wildflowers bloom along the path, and this is known habitat for the rare northern spotted owl and Pacific fisher.

The area is also rich in history. The Sundown Trail's namesake was a nearby abandoned mine. Hiking here, Calahan imagines a worker walking out of the mine after a back-breaking day, just in time to watch the sun dip behind the mountains.

"I could see him looking at a chunk of ore saying, 'Is that gold, or is that the orange color from the setting sun?'" Calahan muses.

Bringing The Outdoors Home

As the hikers push upward, the sun remains hidden. The eerie silhouettes of tower-



David Calahan (left) and Chandra LeGue (center) hike up a trail in Southern Oregon. LeGue is carrying the Google Trekker to photograph the sights.

ing trees appear and vanish in the dense fog.

LeGue and the Google Trekker catch up with the Calahan as they crest the hill.

There's only a wall of white, where there should be a spectacular vista of land Calahan calls the Wellington Wildlands.

"The Wildlands is keeping her secrets," he says.

The views aren't there, but the fog shows a side of these Northwest forestlands few witness. LeGue says documenting these places with Google Trekker helps more people get a taste for that experience.

"Just drawing attention to fact there are really great places people can visit, will get them to get out there, enjoy them and care about what's happening to them," she says.

For the longest time the Wellington Wildlands went unnoticed – and that was a good thing, according to Calahan.

"It's like this gem, this jewel that got overlooked by the miners, loggers, farmers," he says. "Why didn't they punch a road in there and get that old growth out of there in the bottom? It keeps missing the ax."

But now, he says, drawing broader attention to the Wildlands will help keep that ax at bay.

It's unknown how long it will take for the Western Oregon maps to come online. Google did not respond to an interview request.

Interactive Google Trekker trail maps are already available at spots along the Columbia Gorge, including the Lost Lake Lakeshore Trail, the Rowena Plateau Trail, the Cooper Spur Trail and the Oneonta Gorge Trail.

Jes Burns is the Southern Oregon reporter for EarthFix. She previously worked for KLCC, the NPR station in Eugene as a reporter and All Things Considered host. Jes has also worked as an editor and producer for Free Speech Radio News and has produced reports as a freelance producer for NPR, Sirius Radio's OutQ News, and The Takeaway. She has a bachelor's degree in English literature from Duke University and a master's degree from the University of Oregon's School of Journalism and Communications.

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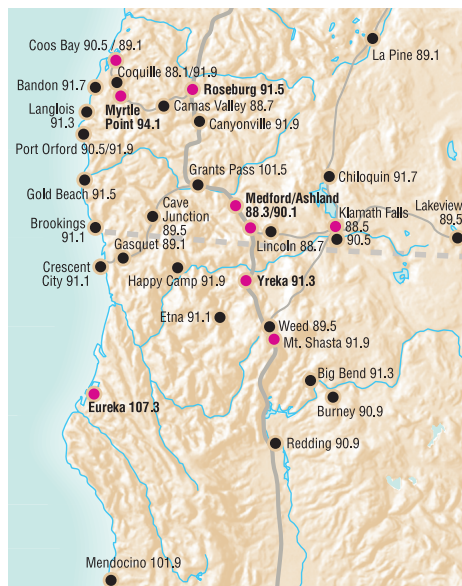
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- 5:00am Weekend Edition
- 8:00am First Concert
- 10:00am Opera
- 2:00pm Played in Oregon
- 3:00pm The Best of Car Talk

- 4:00pm All Things Considered
- 5:00pm New York Philharmonic
- 7:00pm State Farm Music Hall

Sunday

- 5:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am Sunday Baroque
- 12:00pm Siskiyou Music Hall
- 2:00pm Performance Today Weekend
- 4:00pm All Things Considered
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Classics & News Highlights

* Indicates birthday during the month...

First Concert

- Nov 2 M Brahms: *Variations on a Theme by Haydn*
- Nov 3 T Glinka: Divertimento on Themes from Bellini's *"La Sonnambula"*
- Nov 4 W Tausig*: *Fantasy on Hungarian Gypsy Melodies*
- Nov 5 T Wagner: Overture to *Die Meistersinger*
- Nov 6 F Sousa*: *In Parlor and Street Fantasy*
- Nov 9 M Rodrigo: *Concierto de Aranjuez*
- Nov 10 T Rabaud*: *La Procession Nocturne*
- Nov 11 W Strauss: *Don Juan*
- Nov 12 T CPE Bach: Oboe Concerto in F major
- Nov 13 F Sibelius: *Karelia Suite*
- Nov 16 M Rubinstein*: *Faust*
- Nov 17 T Tchaikovsky: *March Slav*
- Nov 18 W Loiellet*: *Suite No. 1*
- Nov 19 T Ippolitov-Ivanov*: *Turkish Fragments*
- Nov 20 F Mozart: Piano Trio in E major
- Nov 23 M de Falla*: *Nights in the Gardens of Spain*
- Nov 24 T Diamond: *Rounds for String Orchestra*
- Nov 25 W Lalliet: *Fantaisie on Flotow's "Martha"*
- Nov 26 T S. Richards: *Prayer: Suite for Oboe and Orchestra*
- Nov 27 F Koechlin*: *Flute Sonata*
- Nov 30 M Massenet: Ballet Music from *Le Cid*

Siskiyou Music Hall

- Nov 2 M Prokofiev: *"Romeo & Juliet"*
- Nov 3 T Dohnanyi: Symphony No. 1
- Nov 4 W Paganini: Violin Concerto No. 1
- Nov 5 T Alwyn: Symphony No. 2
- Nov 6 F Bruch: Violin Concerto in G minor
- Nov 9 M Kalkbrenner*: Piano Concerto No. 1
- Nov 10 T Couperin*: *3 Divertissements*
- Nov 11 W Beethoven: Symphony No. 3, *"Eroica"*
- Nov 12 T Borodin*: String Quartet No. 1
- Nov 13 F Chadwick*: *Suite Symphonique*
- Nov 16 M Rimsky-Korsakov: Symphony No. 3
- Nov 17 T Weber: Clarinet Quintet in B flat major
- Nov 18 W Paderewski*: Piano Concerto in A minor
- Nov 19 T Pleyel: *Symphonie Concertante* in F major
- Nov 20 F Britten*: *Symphony for Cello & Orchestra*
- Nov 23 M Rodrigo*: *Soleriana*
- Nov 24 T Rode: Violin Concerto No. 1
- Nov 25 W Mozart: Piano Concerto No. 27
- Nov 26 T Tchaikovsky: *"Mozartiana Suite"*
- Nov 27 F Schumann: Violin Concerto
- Nov 30 M Hanson: *Nordic Symphony*

American Opera Theatre

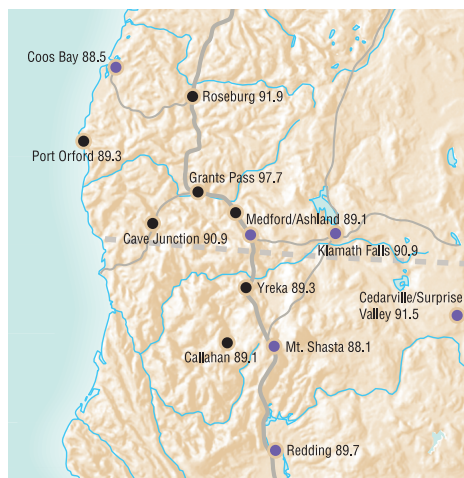
GLIMMERGLASS OPERA

- Nov 7 **Macbeth** by Giuseppe Verdi
Joseph Colaneri, conductor; Eric Owens, Solomon Howard, Melody Moore, Nathan Milholin*, Michael Brandenburg*, Mithra Mastropiero*, Marco D. Cammarota*, Derrell Acon*, Hunter Enoch*, Nathan Milholin*, Rhys Lloyd Talbot*, Vanessa Becerra*, Jasmine Habersham*
- Nov 14 **Cato in Utica** by Antonio Vivaldi
Ryan Brown, conductor; Megan Samarin*, Eric Jurenas*, Thomas Michael Allen, John Holiday, Allegra De Vita*, Sarah Mesko
- Nov 21 **Candide** by Leonard Bernstein
Joseph Colaneri, conductor; David Garrison, Andrew Stenson, Christian Bowers*, Kathryn Lewek, Kristen Choi*, Cynthia Cook*, Matthew Scollin*, Marietta Simpson, Andrew Marks Maughan*

*Glimmerglass Festival Young Artist
OPERA SOUTHWEST

- Nov 28 **Amleto** by Franco Faccio
Anthony Barrese, conductor; Alex Richardson, Shannon De Vine, Matthew Curran, Joseph Hubbard, Paul Bower, Javier Gonzalez, Abba Lynn Hamza, Caroline Worra, Jeffrey Beruan, Jonathan Charles Tay, Heather Youngquist

Rhythm & News Service



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Monday through Friday

5:00am	Morning Edition
9:00am	Open Air
3:00pm	Q
4:00pm	All Things Considered
6:00pm	World Café
8:00pm	Undercurrents
	(Modulation Fridays 8–10pm)
3:00am	World Café

Saturday

5:00am	Weekend Edition
10:00am	Wait Wait...Don't Tell Me!
11:00am	The Best of Car Talk
12:00pm	Radiolab
1:00pm	Q the Music
2:00pm	E-Town
3:00pm	Mountain Stage
5:00pm	All Things Considered
6:00pm	American Rhythm
8:00pm	Live Wire!
9:00pm	The Retro Lounge
10:00pm	Late Night Blues
12:00am	Undercurrents

Sunday

5:00am	Weekend Edition
9:00am	The Splendid Table
10:00am	This American Life
11:00am	The Moth Radio Hour
12:00pm	Jazz Sunday
2:00pm	American Routes
4:00pm	TED Radio Hour
5:00pm	All Things Considered
6:00pm	The Folk Show
9:00pm	Folk Alley
11:00pm	Mountain Stage
1:00am	Undercurrents

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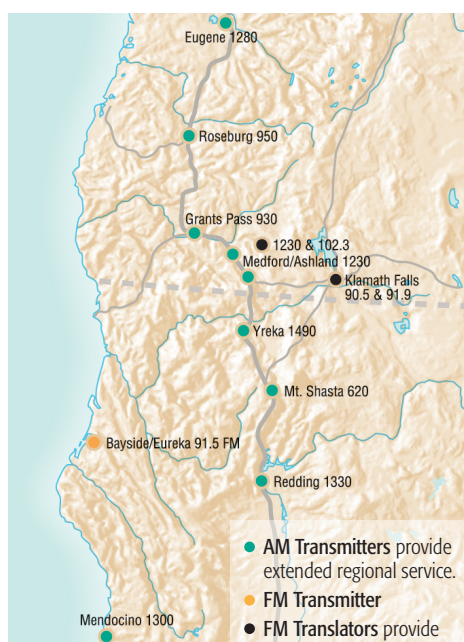
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Monday through Friday

5:00am	BBC World Service
7:00am	Diane Rehm Show
8:00am	The Jefferson Exchange
10:00am	The Takeaway
11:00am	Here & Now
1:00pm	The World
2:00pm	To the Point
3:00pm	Fresh Air
4:00pm	On Point
6:00pm	Fresh Air (repeat)
7:00pm	As It Happens
8:00pm	The Jefferson Exchange (repeat of 8am broadcast)
10:00pm	BBC World Service

Saturday

5:00am	BBC World Service
8:00am	World Link

9:00am	Day 6
10:00am	Living On Earth
11:00am	Science Friday
1:00pm	West Coast Live
3:00pm	A Prairie Home Companion
5:00pm	To the Best of Our Knowledge
7:00pm	BBC World Service

Sunday

5:00am	BBC World Service
8:00am	To the Best of Our Knowledge
10:00am	TED Radio Hour
11:00am	On The Media
12:00pm	A Prairie Home Companion
2:00pm	Backstory
3:00pm	Le Show
4:00pm	Travel with Rick Steves
5:00pm	This American Life
6:00pm	Fresh Air Weekend
7:00pm	BBC World Service

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TALENT

KAGI AM 930
GRANTS PASS

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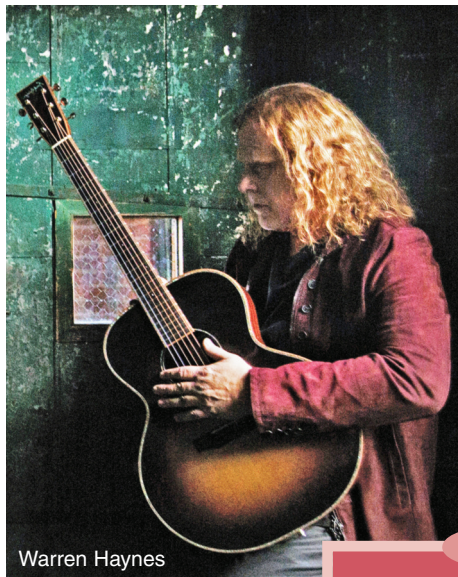
Dave Jackson

The Hardest Working Man In Rock And Roll

He's a guitar player's guitar player and a jam band icon. He's worked with John Scofield and Toots Maytal. Early in his career he toured with David Allen Coe and the Dicky Betts Band. He is a staple in post-Garcia Grateful Dead line-ups. He fronts the blues rock band Gov't Mule who have an extensive catalog of original material dating back into the early '90s but are also known as a great cover band. This year in fact, they released two live cover albums taking on The Rolling Stones and Pink Floyd. For these, the band not only pays homage to the originals, but worked very hard to capture the tones and arrangements used in them showing what great students they are of their influences. In 1990, he became a regular member of the Allman Brothers where he penned the instant classic "Soulshine."

He's Warren Haynes and he's the hardest working man in rock and roll.

The one thing Haynes hadn't done up until recently, was to record a great Americana album. His work, albeit celebrated has tended towards heavy blues, classic rock and jamming. This year he remedied that. In early Summer, he released *Ashes & Dust*, a collaboration with the mostly acoustic, New Jersey based jam band Railroad Earth. With their more acoustic make up and less reliance on a big guitar sound, Haynes is able to shift gears and show his songwriting chops. Growing up in Asheville, North Carolina, Haynes was influenced early by folk and country singers of the region. In his teens, Haynes met Billy Edd Wheeler, a songwriter who wrote hit songs for Johnny Cash, Jefferson Airplane, Judy Collins and the Kingston Trio. Wheeler helped him early on in getting gigs. On *Ashes & Dust*, Haynes and Railroad Earth do a nice rendition of the Wheeler work song "Coal Tattoo" which was made popular by The Kingston Trio. Haynes says he has always written more folky tunes but they really didn't fit with



Warren Haynes

Gov't Mule or the Allman Brothers. He had intended to record an Americana album with Levon Helm but he had to put that project aside again when Helm passed away. The collaboration with Railroad Earth goes back to a few years back when they worked together on stage and felt like it was a good fit.

There are a lot of Familiar folk and country themes on *Ashes & Dust*. "Company Man" is another work song about Haynes's father and his sacrifices to adhere to his principles. He turned down a transfer when his employer left town rather than uproot his family only to end up in a thankless factory job. "New Year's Eve" is a sad country drinking song about regrets with the likely out of reach hope that "next year's gonna be better". "Glory Road" is another country themed song. It's about a bounty hunter wrought with guilt looking to drown his sorrows in town. Along with "Coal Tattoo" and "Company Man" is another populist song that is timely given the #blacklivesmatter movement, "Beat Down

the Dust." It takes on white privilege from the standpoint of a member of the proverbial "good old boys" club.

Ashes & Dust has a lot to offer the jam band enthusiast as well. Instead however of the signature Warren Haynes axe grinds, he tones it down sharing and blending solos with Todd Shaeffer (fiddle) and Tim Carbone (mandolin) of Railroad Earth. One of the better jam tunes is one Haynes wrote in 2008 with Phil Lesh called "Spots of Time." It became a staple of the Allman Brothers Band live shows but hadn't been recorded in the studio until this album where they are joined by ABB bandmates Oteil Burbridge and Marc Quinones. Not escaping his North

Carolina roots, "Blue Maiden's Tale" blends Appalachian Folk and Celtic instrumentation with mandolin and violin taking the forefront. "Coal Tattoo" is just over 7 minutes long with some nice lick trading between Haynes and Sha-

effer. "Stranded in Self Pity" is a country swing tune the sound of which evokes people dancing on a cornmeal dusted wooden floor in a grange hall. Railroad Earth really takes over the jamming on this one with honky tonk piano and clarinet solos. Haynes fills the cracks with some sweet laid back, almost clean guitar licks. In keeping with his reputation of playing great covers, he takes on a timeless rock classic with Fleetwood Mac's "Gold Dust Woman." Someone less respectful of the source material could have really ruined this. Haynes did his homework. For this track, the guitar tones and drum beat from the original are left intact providing a nice foundation. A flourish of violin at the beginning and some tasty slide guitar by Haynes however give it a darker feel than the original. Did I mention Grace Potter? She lends a hand on vocals. Though she too stays pretty close to the original she adds

The one thing Haynes hadn't done up until recently, was to record a great Americana album.

some nice riffing to give this classic a life of its own.

If nothing else, the change of gears on *Ashes & Dust* shows that a veteran rocker well on his way to legendary status (assuming he isn't already legendary) is far from past his creative prime. Haynes says they recorded about 30 songs for the project and hints of at least one more album with Railroad Earth in the future. Lucky us!

Dave Jackson hosts the morning segment of *Open Air*, heard Monday through Friday on JPR's Rhythm & News service and online at www.ijpr.org.

Inside the Box *From pg 13*

Rather than spit something hateful right back at him, I responded by telling him that something akin to that had already been attempted in the past and it didn't turn out so well for humanity. I also included the link to the Wikipedia page for the "Final Solution", which was the term used by the Nazis for their plan to annihilate the Jewish people.

If we had followed the U.N. Cyber VAWG report's recommendations, his post would have been removed from Twitter and the poster's account deactivated. And while the poster's comment made me both angry and sad, I'd rather live in a world in which his voice was heard loud and clear rather than censored. Why? Because history has a bad habit of repeating itself and censorship was a primary tool for enabling the Nazis rise to power and implementation of the Final Solution.

A world of free speech is ugly and sometimes hateful but a world of rampant censorship is far worse. A world of free speech is not not "an engine for gender equality and women's empowerment." It is chock-full of the digital sticks and stones of speech that cannot break my bones but may sometimes hurt me.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson.

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DISABLED VETERANS IN AMERICAN HISTORY

A documentary film

Directed by RIC BURNS

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DEBT OF HONOR

Tuesday, November 10 at 8 pm

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Tuesday, November 10 at 9 pm

Southern Oregon Public Television & Jefferson Public Radio will join forces to explore the challenges, triumphs and issues facing disabled veterans in Southern Oregon following *Debt of Honor*. Local Focus: Debt of Honor will be hosted by JPR's Geoffrey Riley and will feature a panel of local veterans and representatives of community organizations serving veterans.

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Shots HEALTH NEWS FROM NPR

Kristian Foden-Vencil

To Curb Pain Without Opioids, Oregon Looks To Alternative Treatments

When Portland resident Doris Keene raised her four children, she walked everywhere and stayed active. But when she turned 59, she says, everything fell apart.

"My leg started bothering me. First it was my knees." She ignored the pain, and thinks now it was her sciatic nerve acting up, all along. "I just tried to deal with it," Keene says.

Eventually she went to a doctor, who prescribed Vicodin and muscle relaxants. In 2012, about 1 in 4 Oregonians received an opioid prescription — more than 900,000 people.

The state also currently leads the nation in nonmedical use of opioids, and about a third of the hospitalizations related to drug abuse in Oregon are because of opioids.

Keene says the drugs helped her, but only to a limited degree.

"My body was saying, 'Well, if I take another one, maybe it'll work.' So, I mean, that's just human nature. Especially when you're in the kind of pain I was in. You get to the point after months and months of pain where you're begging for anything — anything — to relieve the pain," she says.

In the end, Keene became addicted. Her doctor ended up cutting off her supply of pills.

"I got very upset," Keene recalls. "I said, 'What do you mean? You gave them to me. Why'd you give them to me and then tell me that I couldn't have them?' I was begging."

Then Keene went to the Quest Center for Integrative Health, a pain management center in Portland.

Lying on a foldout chair in a darkened room, Keene has about a dozen acupuncture needles in place — all part of her treatment.

"I came in here wearing back braces, and knee braces and a crutch, and Dr. Dave told me, 'Get rid of them! They're just weakening your muscles,' " Keene says. "And when I could walk out of here after the first acupuncture [treatment], I wanted to grab him and kiss him."

David Eisen, executive director of the Quest Center, is Keene's "Dr. Dave." He is board-certified in traditional Chinese medicine and acupuncture, and he says doctors need to stop thinking of opioids as a first-line defense against pain.



Doris Keene (right) talks with her acupuncturist before a treatment at Portland's Quest Center for Integrative Health. Keene says the treatments have eased her chronic back pain at least as effectively as the Vicodin and muscle relaxants she once relied on.

PHOTO: KRISTIAN FODENVENCIL/OREGON PUBLIC BROADCASTING



“There should be an array of things for people to choose from,” Eisen says, “whether it be chiropractic care, or naturopathic care, or acupuncture, nutrition, massage. Try those things — and if they don’t work, you use opioids as a last resort.”

Oregon wants more patients to try this approach. Denise Taray, coordinator of the Oregon Pain Management Commission, says Medicaid’s traditional way of dealing with back pain involved bed rest and prescription painkillers.

“The only thing that might have been covered in the past was narcotics,” Taray says. “But treatments such as acupuncture, chiropractic, massage therapy, physical therapy and rehab would never have been covered.”

Starting in January 2016, the state *will* fund many of these alternative treatments for patients who get their health care via Oregon’s version of Medicaid — the Oregon Health Plan. While the treatments may cost more than a course of pain pills, the hope is to save money by reducing the number of people who become addicted to opioids or abuse them.

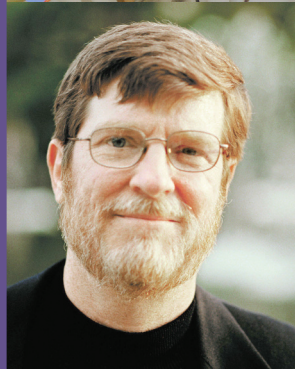
Plus, pain pills aren’t always as effective as some people assume.

“Research is out there that suggests that with back conditions we’re spending a lot of money on health care treatments and services that aren’t improving outcomes,” Taray says.

Oregon has not found overwhelming evidence that acupuncture, yoga or spinal manipulation work better than other options. But, as Taray points out, these alternatives don’t involve drugs.

This story is part of NPR’s reporting partnership with Oregon Public Broadcasting and *Kaiser Health News*.

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So much has changed in the over 40 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling —almost experimental— operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

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13.7 Cosmos & Culture

Alva Noë

Language Correction Leads To Universal Words

The demands of communication put constraints on how everyone talks, regardless of what language they are using.

These pragmatic linguistic universals are the subject of a recent study.

Imagine a race of beings who use language just like we do, but who never misunderstand each other; they never need to stop and ask for clarification, as language operates between them in a fluid way. Communication is like the flow of currents and they are all caught up in the flow.

This would be a little like imagining a race of tennis players who never missed balls. Or perhaps it would be like imagining tennis players who never challenge or dispute calls. Not because they are stoic or disciplined and refuse to be distracted by the thoughts about the game they are playing, but because they reside wholly and completely at the first-order level of play themselves; they live inside the game and never view it as a referee or member of the audience might.

Tennis isn't like that. And language isn't either. One of the first things kids learn when they learn to talk, is to talk *about* talking. They ask what words mean. And they tell you what words mean. And they criticize you for using words wrong. It's not just that language — and maybe tennis, too — is self-referential; it's of the essence of being a language user that you are also a language monitor.

Mark Dingemanse, of the Max Planck Institute for Psycholinguistics in Nijmegen, Netherlands, and Nick Enfield, of the University of Sydney, together with a large team of collaborators, have just published a remarkable paper in PLOS ONE that sheds light on this phenomenon.

When people talk — according to their

survey of 12 languages spoken on five continents — they ask for clarification about every 90 seconds. *Huh? Who? She did what?* These devices for repairing communicative misfires saturate our conversational lives.

Indeed, beyond that, the researchers show that listeners will use the most specific, that is to say, the most precise, request for repair whenever they can. Instead of just saying “huh?” whenever there is a misunderstanding, they drill down and ask “who?” or “what?” or even the narrower “*who* had a baby?” In other words, listeners work together with speakers, they collaborate, to facilitate communication.

In recent years, it has become common among linguists to suppose that there are semantic and syntactic universals underlying the apparent variety of human languages. These shared features of language are often explained as belonging to an innate universal grammar.

Dingemanse and Enfield have uncovered a whole other kind of linguistic universal. These “pragmatic” or “conversational” universals are constraints placed on linguistic variation by the conditions of language use and, in particular, by the demands of being social.

Language isn't just an assignment of “semantic values” to strings of sounds. As they remind us, the “ecological niche” of language is conversation and conversation would be impossible — non-adaptive — if it didn't contain the resources for cop-

ing with communicative breakdown. It is the shared fact that we live and work and communicate together that grounds these linguistic universals and not, as is sometimes claimed about syntactic or semantic ones, facts about language as an innate competence.

Their extraordinary claim is that this fact alone — that human communication requires the ability to correct misunderstanding in real time during conversation — has led to a cross-cultural convergence not only on specific strategies for repair but, in some cases, even on shared words. *Huh?*, they have argued in earlier work, is a universal word. (I discuss this beautiful idea here).

This ability to halt conversation and fix it on the fly is, they suggest, unique to human language. We humans don't just talk, just as we don't just bang a ball back and forth in sport. It seems to be our special genius as a species, or perhaps our curse, not just to go with the flow, but to cope with what happens when our flow is interrupted, as it inevitably is.

Alva Noë is a philosopher at the University of California, Berkeley, where he writes and teaches about perception, consciousness and art. You can keep up with more of what Alva is thinking on Facebook and on Twitter: @alvanoe

Listeners work together with speakers, they collaborate, to facilitate communication.





The Splendid Table

Lynne Rossetto Kasper



Moroccan-Inspired Turkey

Rich and mellow with a backdrop of fresh lemon, this turkey owes its success to the Moroccan seasoning-cum-sauce called *charmoula*. You could make it ahead and freeze. Think about using *Charmoula* with seafood, any poultry, and with lamb.

If possible, have an organically fed turkey. Allow 12 hours for brining the bird, then season it with the *charmoula* before roasting. Instead of stuffing, serve the turkey accompanied by either plain couscous, or couscous topped with a Moroccan-style stew of winter vegetables.

Roasting the turkey on coarse-chopped vegetables and garlic creates a rack for the bird and exceptionally good pan juices for gravy.

Ingredients

12 to 13 pound turkey, brined

Charmoula seasoning:

12 large cloves garlic

1/2 cup extra-virgin olive oil

Zest of 2 large lemons

Juice of 2-1/2 large lemons

1 small to medium onion, coarsely chopped

1 generous tablespoon dry basil

1-2/3 tightly-packed cup fresh coriander with some stems

1/4 tightly-packed cup Italian parsley with stems

2 generous tablespoons sweet Hungarian or California paprika

1/2 teaspoon salt

1/2 teaspoon fresh ground black pepper

For the pan:

3 stalks celery, coarsely chopped

1 large onion, coarsely chopped

2 carrots, coarsely chopped

Handful fresh coriander sprigs, coarsely chopped

10 cloves garlic, crushed and peeled

About 3 cups water

For the gravy:

2 tablespoons flour

about 4 cups turkey broth (see body of recipe)

And...

2 whole lemons

Instructions

1. Set the turkey on a large cutting board. Have a shallow roasting pan handy. Preheat oven to 325 degrees. Take turkey giblets and neck and make a stock for gravy. Simmer covered by two inches of water as the bird cooks. Use a saucepan lid to partially cover the pot.

2. Combine all the *charmoula* ingredients in a blender and blend until smooth. Stuff two-thirds under turkey skin in leg and breast areas. Rub the rest over the turkey and in the cavity.

3. Spread pan ingredients in roasting pan. Set the turkey breast down on top of the pan ingredients. Roast about 13 minutes to the pound, or until an instant reading thermometer inserted in the thigh reads 180 degrees.

4. Use a big spoon to baste often with pan juices. This enriches flavors and helps crisp the skin. Add 1/2 cup water at a time as the juices threaten to burn. In the last 45 minutes of roasting, turn the bird breast side up for even browning. If skin browns too quickly, lightly cover with foil.

5. To serve, let turkey rest on a platter, lightly covered with foil, 15 to 20 minutes.

6. Make gravy by setting the roasting pan over two burners set at medium high. Add 2 cups of

the turkey broth. Using a wood spatula, stir and scrape up brown bits as the juices bubble. Thicken by putting the 2 tablespoons of flour in a tall glass. Using a fork, slowly beat in about another cup of turkey broth. Beating it in a little at a time insures no lumps in the gravy. When smooth, whisk into the simmering pan gravy.

7. Continue stirring and simmering about 5 minutes, or until gravy has thickened enough to coat a spoon (add more broth if too thick), and has no raw flour taste. Season to taste with salt and pepper. Turn into a heated sauceboat. Keep hot while you carve the turkey. Squeeze the juice of the 2 lemons over the cut-up turkey. Serve immediately with the hot gravy.



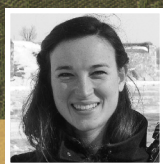
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The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org

Thanksgiving Hotline (800) 537-5252

On Thursday, November 26, help is on the way for Thanksgiving cooks, kitchen helpers and dinner guests on this, the biggest cooking day of the year. Lynne Rossetto Kasper, award-winning host of public radio's national food show *The Splendid Table*®, will be available to answer listener questions throughout the live, two-hour program. Quickly becoming a Thanksgiving morning tradition, past shows have included everything from a cross-country trucker cooking his Thanksgiving dinner on the manifold to a panicked first-time cook who didn't realize a turkey needs to be thawed. Lynne handles all questions with wit, expertise and laughter.





When Edible Plants Turn Their Defenses On Us

Fruits and vegetables are unquestionably essential to a healthful diet.

But there's another side to some of these plants that, thankfully, most people never see: the tiny amounts of toxins within them. The minute amounts of poison found in many seeds, leaves and roots are the result of the protracted arms race between plants and the animals that try to eat them. It's the reason why you've never shelled a cashew (the shells might make you break out in a poison ivy-style rash) or eaten green potato fries (read on for details).

Most of the time, the human body manages to dispose of the toxins with minimal effort. But every now and then, an edible plant can be a problem.

The recently revisited case of Christopher McCandless, the subject of Jon Krakauer's best-seller *Into the Wild*, reminded us of this plant duality. In 1992, McCandless was found dead in the Alaskan wilderness. Because he had so little fat left on his body, the coroner concluded that he'd died of starvation.

But the 24-year-old may have died from eating the seeds of the wild potato (*Hedysarum alpinum*), an edible plant. As Krakauer explained on *All Things Considered* last month, the plant's seeds contain a neurotoxin that is harmless to healthy people but can cause paralysis in a nutrient-starved body like that of McCandless, who was already lean and weak from months of trying to live off the land.

Turns out, people eat plants like that all the time. Over the centuries, humans have come to recognize the dangerous side of these dinner options, and have often found safe preparation methods

to get around them. Odds are, you've eaten them before without a second thought. Here's a look at just a few commonly eaten plants that can sometimes turn their defenses on us:

Paralysis Pea: Because it's almost drought resistant, the hardy grass pea (*Lathyrus sativus*) is grown regularly as a safety crop by subsistence farmers in places like India and Ethiopia. But the protein-rich seed contains the same toxin, β -ODAP, found in the wild potato that McCandless ate.

It's harmless in small quantities, especially if it's been soaked in water for a long time. But a steady diet of grass pea seeds over a three-month period can cause a neurological disorder called lathyrism. That's what Jewish inmates of one Ukrainian concentration camp experienced in 1942. The camp's Nazi officers provided inmates with flour made from grass pea seeds. It was death by bread. Within months, many became paralyzed in the lower body. Like Chris McCandless, the inmates were malnourished and physically exhausted.

How much is too much? Generally, in order to develop lathyrism, someone would have to eat grass peas for two or three months, and the plant would have to compose at least a third of the total dietary intake. But there is wide variation in how much of the toxin one

grass pea seed contains, and also in how people are affected.

The Mean Green Solanine Machine: There are good reasons why the FDA tells consumers not to eat green potatoes.

Potatoes are related to deadly nightshade. While a white, brown, or even Peruvian purple potato is fine to eat, the green patches and sprouting stems on a tater are not. The green color comes from chlorophyll, and indicates that the plant has been exposed to enough light and heat to get enzymes kicking that lead to the production of two toxic chemicals, solanine and chaconine. Cooking doesn't get rid of them: Excessive heat will kill the enzyme that produces solanine, but not the toxins themselves.

In 1924, James B. Matheney of Vandalia, Ill., had gathered about 80 to 90 pounds of potatoes to feed his family, not realizing that many of them had turned green from being left out in the sun. A week later, his wife and daughter died. A 1925 issue of *Science* magazine reported on the "two fatal cases of potato poisoning."

How much is too much? An average person would probably have to eat about 2 pounds of fully green potato to get sick.

Cook-Well-For-Survival Cassava: Cassava (*Manihot esculenta*) is a major root crop for millions of subsistence farmers in sub-Saharan Africa. According to the FAO, after rice and maize, it's the third most important source of calories for people living in the tropics. But wild species can contain lethal levels of toxins.

Cassava leaves make a chemical called linamarin, which meanders down to the roots, where it produces toxic hydrocyanic acid, or cyanide, when the root cells rupture. In the human body, linamarin can come in one end and go out the other intact, but if it gets broken down during digestion and runs into the enzyme linamarase, it will produce cyanide in the gut.

Counterintuitively, the key to cooking cassava safely is to encourage the cyanide to form, often by grating it into little bits, and then soaking, fermenting and evaporating the bad stuff out before cooking thoroughly.

Rhubarb stalks are edible, but the leaves contain high levels of oxalic acid.

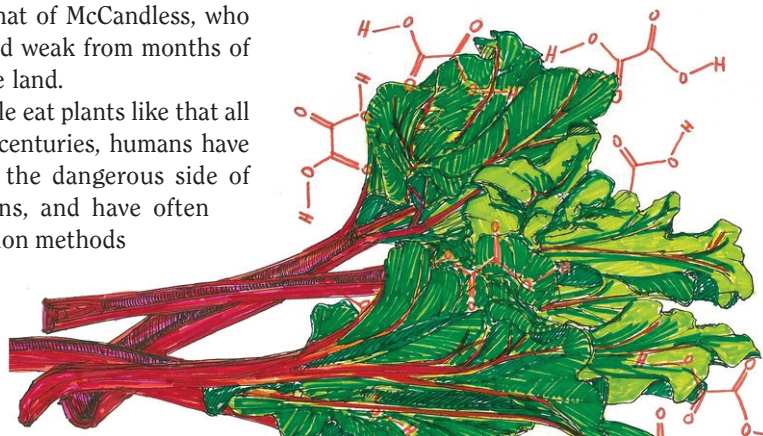


ILLUSTRATION: RAE ELLEN BICHELL/NPR

Sweet cassava roots usually contain less cyanogen than bitter ones, so they require less preparation — just peeling and thorough cooking tends to be enough. For the more toxic breeds of cassava, preparation can take days. If it's done wrong, things can go badly, as it did with three people who died in Nigeria in 1992 after eating a cassava tapioca. More commonly, repeatedly eating poorly processed cassava can cause a neuron disorder called konzo.

How much is too much? Most cassava tubers can produce between 15 and 400 mg of hydrogen cyanide per kilogram. In the short term, the human body is good at filtering out cyanide. But research has shown that chronic ingestion of cooked cassava can, over many years, cause cyanide accumulation in blood plasma. And it's best not to munch on the raw root.

A Morel Quandary: False morels, also known as beefsteak mushrooms (*Gyromitra esculenta*), grow in idyllic forest settings, often underneath big pine trees and surrounded by mosses. They're ugly things, reminiscent of goopy brains.

The toadstools have a chemical in them that produces a toxic compound called monomethylhydrazine, or MMH. If you're trying to launch a rocket into space, MMH is

really useful — NASA likes to put it in its rocket fuel because it ignites spontaneously when it runs into other propellant ingredients. In the body, the known carcinogen can interfere with neurotransmitters, and can render the eater comatose.

Spain prohibits the sale of these mushrooms for this reason, but Nordic folk go wild over false morel soup, which is also a delicacy in Eastern Europe and the Great Lakes region of North America. Chefs par-boil the mushrooms repeatedly, pouring off the water each time to get rid of the poison.

How much is too much? MMH is a cumulative toxin — its levels build up in the body after repeated consumption — so it's hard to determine a lethal amount. There's a saying among mycologists: "There are old mushroom hunters, and there are bold mushroom hunters, but there are no old, bold mushroom hunters."

A Lethal Leaf: Oxalic acid is great for removing paint, bleaching fabrics and sanitizing toilet bowls. The acid also lurks in the leaves of rhubarb (*Rheum raphanistrum*), the stalks of which often get paired with strawberry for a delicious pie.

The stalks are all good, but steer clear of the leaves: The oxalic acid in them leaches

calcium from the blood. As rumor goes, the Brits realized this during World War I, when food shortages got people to be creative with recipes. Across the pond at about the same time, the *Journal of the American Medical Association* reported a sad case in 1919 of a "Mrs. A" in Montana, who ate a lot of fried rhubarb leaves and died the next day, after a horrible miscarriage and unstoppable nosebleeds and vomiting.

How much is too much? Oxalic acid content ranges wildly, and can depend on factors like the air temperature outside. Your best bet: Just don't eat those leaves! To treat animals that have eaten them, veterinarians can use chalk to neutralize the acid, a trick that's also suggested in a few rare recipes for human consumption.

Thanks to Amy Stewart, author of *Wicked Plants*; "Wildman" Steve Brill, creator of the Wild Edibles app; and Dr. Ruth Lawrence of the University of Rochester Medical Center for their input and guidance in putting this list together.

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Piano *From page 7*

expected, impromptu, live music outside an established musical venue. First, comes a mixed look of disorientation and curiosity. This is quickly followed by a smile (it helps if the music is good and, let me tell you, Lizard can play). Finally—and this is the part I love—you see people revert to a childlike joy right before your eyes. It could have been the wine but I don't think so.

The Art of Stopping, Listening & Interacting

This past summer had you been in Minneapolis, Paris, New York, Vancouver, Des Moines, Golden Gate Park, Hong Kong, Florence, or Perth—to name just a few places—you might have heard a public piano being played. Many may have been part of the 7-year-old “Come Play Me, I’m Yours” project which was started by British artist Luke Jerram as a “catalyst for conversation and changing the dynamics of space”.

Or you may have been closer to home. Four years ago, while still a music student, Megan McGeorge started rescuing old upright pianos in Portland and placing them in public spaces. Her motivation was straight forward: potential music should not end up in a dump, the pianos should be rehabilitated, painted by artists, shared publicly, and once rainy season kicked in they should be donated to organizations that



PHOTO: BOB DORAN (WITH PERMISSION)

Parade for Unveiling of the Center of the Universe, June 2014.

needed them. Now “Piano Push Play” as it is known, has over a dozen pianos scattered around the city and even an App to locate them.

“It’s a sentimental thing,” says Megan, who now scores music and continues to play both the piano and French horn. “So many people have a connection to this instrument somehow or someday. And a lot of people play but don’t have access to a piano. But one of my favorite things is watching the audience. Seeing them take a moment. You see the music getting people to interact with some song or person they usually wouldn’t interact with.”

The Center of the Universe

The Blue Lake piano has me thinking

about interaction. It’s a small town, after all. I wonder what the town thinks about the piano. I’m betting it can easily be heard by half the town. I’m also betting the local bar is where I will find answers. But I find more than I bargained for. I should have known.

One block down from Barbara’s piano are two venerated Blue Lake institutions: The Dell’Arte School of Physical Theater and The Logger Bar. The former is world famous. The latter is world famous in Humboldt County.

Last year Dell’Arte helped the city secure a public arts grant which, amongst other things, helped designate a sewer cover on Railroad Avenue as the ‘Center of the Universe’. It’s one block down from Barbara Russell’s public piano, and between the Odd

A Universe Of Public Pianos

PianoPushPlay You can see the named pianos and the variety of ways they are decorated by Portland artists. There are some sweet stories in the link to Megan’s blog. With the featured App you can not only find the pianos but they will introduce themselves!

Play Me, I’m Yours Eight million people, 1,400 pianos, and 47 countries later, this project started by Luke Jerram in 2008 could be considered the grand daddy of public piano programs. This site is full of fun videos and an equally fascinating ‘stories’ section.

Pianos on Parade Like many public piano programs this one out of the Midwest focuses on ‘artistically transformed’ pianos and reaching out to children. Don’t miss the very inspiring photo section!

75 Pianos—Documentary (11 minutes) When the “Play Me, I’m Yours” project came to Boston in 2013 and intrepid pianist decided he would play a song at all 75 pianos. This short film does well in capturing the unique atmosphere that makes public pianos so compelling.



RIGHT: Actor Cooper Lee Smith (Dell'Arte School is the red/yellow building in the background).

BELOW: The Logger Bar with The Center of the Universe in the foreground.



PHOTOS: MICHAEL JOYCE



PHOTOS: MICHAEL JOYCE

Fellows Hall where Dell'Arte is based, and The Logger Bar, one of California's oldest continuously running saloons.

I'm on a barstool looking out the front door of The Logger with owner Kate Martin. We can almost see the piano from where we are sitting and I'm hoping she'll give me her two cents worth. But Blue Lake doesn't seem to work that way.

"That IS the center of the universe," she says, pointing out to the town's empty main intersection. "I think it's just the magnetic vortex of the world. It actually ends up right there in the middle of that sewage cover ... (a cat jumps up on a nearby barstool and meows) ...and this is Kevin. Kevin the Cat. He just showed up here and hasn't left. I think he's a reincarnated customer because he likes to be on the barstools."

Down the bar I find actor Cooper Lee Smith who just graduated with his Master of Fine Arts from Dell'Arte. He's what locals call a "Dell'Artian", and I ask him if he doesn't think the whole 'center of the universe' thing is a touch pretentious.

"I've never seen it as pretentious," he says without pause, as if questions about the umbilicus of the universe were as blasé as a Budweiser.

"And I think part of it is I know it's not saying that we are the most important or that Blue Lake is the be-all-end-all. First of all it has a spirit of humor and of joy. And so immediately I love that I can look at that and laugh. But also, once again it ties back to community for me. It's less the location and more the spirit of this place that gives it the ability to call itself the 'Center of the Universe'."

Spirit Is Something That No One Destroys

So now I can say this: "I've been to the Center of the Universe and it's a sewer cover. There are actors and adult beverages there. The cats are reincarnated barflies. A block away there is a piano: 88 black and white keys that can shine with a multitude of colors."

(I know the Fremont neighborhood in Seattle also claims to be the Center of the Universe. They proudly feature a Troll and Lenin and even a signpost. But no sewer cover. So their claim lacks gravitas doesn't it?)

I walk the one block from the Center of the Universe back to the piano. Lizard is now playing Traffic's "The Low Spark of High-Heeled Boys". The smiling faces gathered around the piano, Lizard's passionate playing, and the lyrics convince me this probably IS the center of the universe; at least the one I'm faced with today.

*If I gave you everything that I owned
and asked for nothing in return
Would you do the same for me as I
would for you?*

*Or take me for a ride, and strip me of
everything including my pride*

*But spirit is something that no one
destroys
And the sound that I'm hearing is
only the sound
The low spark of high-heeled boys*

I almost miss the line... "but spirit is something that no one destroys" ... and ask Lizard to repeat it. I ask what it means to him. He says this:

"I think of Martin Luther King as the spirit of something that no one destroys and music is something that can keep the spirit coming back. And there are echoes from long ago. People that are long gone return. Music is part of the echoing of the spirit of people long gone."

Coda

Music does echo. We have songs stuck in our head from this morning and songs that link us directly to distant memories. Usually we seek out music on our own terms ... choosing the time, place and style. But sometimes music finds us, and when it is unexpected—like a piano on a sidewalk—it seems to affect us in a very unique way. What exactly that is I can only say for myself: for me unexpected public music is a shared beauty. A brief bloom rendered all the more precious because it is fleeting. For that moment we truly are at the center of our own little universe.

I try to communicate this ethereal appeal to Barbara Russell but fail miserably. I ask her what the public piano means to her. Why she put it out there in the first place. How she thinks it affects the extemporaneous artists and the fortuitous audience. She sees it like this:

"What does the piano do? I just think the piano brings good energy. It brings the possibility of song. And I think that music is something that cuts right through any differences and barriers and just makes people's hearts sing. And that's got to be a great thing right?"

Michael Joyce is a multimedia journalist based in Humboldt County, California. It's unclear which he prefers more: boogie-woogie piano or Mozart. Michael can't even play chopsticks but he can eat with them.



First... The News

Geoffrey Riley



Disabled veterans on crutches get ready for a race, circa 1919. PHOTO COURTESY OF LIBRARY OF CONGRESS

A Public Media Mashup For Veterans Issues

The concerns of disabled veterans and their families take center stage when JPR News and Southern Oregon Public Television team up for *Local Focus: Debt of Honor*. It's the first joint project between JPR and Public TV in many a year, and could pave the way for future efforts.

SOPTV approached us over the summer about the possibility of joining forces for special projects. The logical starting point was a combination of our various skills, centered around the PBS documentary *Debt of Honor: Disabled Veterans in American History*, by award-winning filmmaker Ric Burns. The new film, part of PBS' ongoing "Stories of Service" project, pays homage to the men and women who have fought and sacrificed for the United States through military service.

The film airs on SOPTV the night before Veterans Day, November 10th, at 8 PM. After the showing, the *Local Focus* part kicks in, with a live panel discussion in the SOPTV studios with guests familiar with the concerns of disabled veterans and their families in our region. I'll host the TV show, in addition to interviews with vets and vet service providers on *The Jefferson Exchange*. *Exchange* Producer Emily Cureton is doing the heavy lifting, arranging for the guests on both TV and radio, and preparing additional materials I'll touch on below.

The *Local Focus* project includes the participation of the VA Southern Oregon Rehabilitation Center and Clinics (SORCC), based in White City. The VA operation, often called "the Dom" by us old-timers, was formerly known as the VA Domiciliary, and it traces its history back to Camp White, a sprawling base for the Army's 91st Infantry during World War II.

If our society thought that war was the "war to end all wars," we were wrong, and not for the first time. We continue to fight around the globe, though with increasingly sophisticated weaponry, and with increasingly advanced medical technology to save the lives and bind the wounds of our fighting men and women. So we are able to save more grievously wounded warriors, but we return them to a society that is often ill-equipped to accommodate their needs.

"I've been struck in several previous interviews by the realization that we ask almost the impossible of warriors: learn how to kill other human beings while staying alive, then come back to a society that simply cannot relate."

How DO we integrate people who, even if whole in mind and body, have experienced something that the vast majority of us only know from pictures and video? I've been struck in several previous interviews by the realization that we ask almost the impossible of warriors: learn how to kill other human beings while staying alive, then come back to a society that simply cannot relate.

And we can relate even less if our veterans come back wounded in body and mind. Throughout our history, we have frequently dropped the ball when it came to caring for disabled veterans, right back to the Revolutionary War. Revelations of long waiting lists at VA hospitals led to the VA administrator resigning last year, so it still happens.

Debt of Honor takes an unblinking look at this checkered history. We hope to complement the documentary with our *Local Focus*, assessing the needs of, and services for, veterans in our region, and attitudes about them. Emily Cureton has constructed an online survey for anyone to take, to help us build a realistic picture of regional thoughts and attitudes, and even collect stories from people with experiences to share. We call the survey "What Do We Owe Veterans?" And it can be found and taken on-

line at tiny.cc/veteransurvey. I stress that this is a survey and a project for EVERYONE, not just the disabled veterans who are the focus. Please give the survey at least a look.

As the son, grandson, and nephew of veterans, all volunteers, I remain in awe of the people who stepped forward to take up arms for the United States when its security and very existence were threatened. And I am struck as well by the lack of knowledge so many of the rest of us have about the challenges vets face once they're back among us. We're proud to be a part of this effort, and gratified that Robert Mead and Jeff LeBeau at SOPTV reached out to us to participate.

So give us a listen. JPR reporter Liam Moriarty will contribute some news features as well; those will be on Morning Edition periodically, and posted to ijpr.org when complete, under the *Local Focus: Debt of Honor* heading. The Jefferson Exchange interviews will be sprinkled through our schedule in the weeks leading up to November 10th. Then give us a look; the TV show(s) air that night.

And here's the survey link again: tiny.cc/veteransurvey. We look forward to hearing from you.

Geoffrey Riley began practicing journalism in the State of Jefferson nearly three decades ago, as a reporter and anchor for a Medford TV station. It was about the same time that he began listening to Jefferson Public Radio, and thought he might one day work there. He was right.

Poetry

Robert Casserly

Florida Ode

I sneak around my backyard,
 dirty sand choked with damp
 singing weeds

As the Tallahassee Julynight Band
 chirps and buzzes cicada-frog jazz
 live from The Streetlight.

I search out fire ant nests
 whose scouts leap and climb my legs
 like six-legged kamikazes

But find, where no weed peeped a moon ago,
 barbed vine thickly topping
 the bent and dying oak.

I pause—in forced admiration—
 and mop the air off my brow
 with a sweat-slicked hand

Smearing red a clinging mosquito.

Elements

The single drop, the molecules parting
Shed from the eye in flesh and spirit
Flow away, gone forever chasing the first
In a river.

The blessed seed, the blossom dropping down
To the inconsistent earth in faith of life
Searches deep, guided to a place to grow
Or wither.

The hollow breath, the ever thinner air
Drawn inside to replace what must escape
Cleans the soul, and when it leaves the body
Rises higher.

The live coal, the ember hidden beneath
The ashes settles and waits while sorrow
Burns away, as is natural to the heart
Of matter.

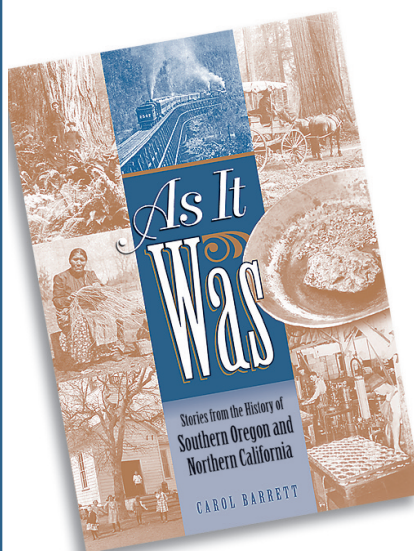
Robert Casserly is a former 2005 James K Bowen Scholar and Robert Casebeer Poetry Award winner at Southern Oregon University. His poetry, essays, and articles have appeared in numerous journals, magazines and newspapers, including *Eyrie*, *Ghoulash*, *Penumbra*, *Cooweescoowee*, *West Wind Review*, *Jefferson Monthly*, *Ashland Daily Tidings*, and *Jacksonville Review*.

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Email 3-6 poems, a brief bio, and your mailing address in one attachment to jeffmopoetry@gmail.com, or send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

Amy Miller, Poetry Editor
Jefferson Monthly
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As It Was

Stories From The State Of Jefferson

Many Die In Childhood In Early Jacksonville, Ore.

Maryann Mason

In Jacksonville, Ore., many children died in accidents and disease outbreaks in the early days, including diphtheria in 1859 and smallpox 10 years later. Eight-year-old Mary Bailey was shot when her older sister tried to take a dangerous gun away from her. Mary Angel was 18 months old in 1858 when she fell into a washtub filled with scalding water and died the next morning.

Fifteen-year-old George Brown went hunting with a full powder horn and rifle and was crawling through brush when the rifle's trigger snagged, firing toward the powder horn, which exploded and burned a hole in Brown's thigh. He had almost bled to death when he was found.

Accidental poisoning was a danger for small children who put everything in their mouths. Four-year-old Lillie Banister drank lye and toddler David Phipps swallowed opium. They died almost immediately.

Patrick Donegan lost a wife and five of his eight children. Four children died of disease or birth complications, but 11-year-old Peter died of tetanus after a toy pistol exploded in a Fourth of July accident.

In the early days, it was rare for all of a family's children to survive.

Source: Miller, William M. *Silent City On the Hill*.
William Miller: 2014. Print.

Yukon Gold Attracts Jack London Character, Little Man

Alice Mullaly

In Jack London's 1912 novel of the Yukon gold rush titled *Smoke Bellew*, one character, Little Man, shares his hopes for a Rogue Valley future. Here is an excerpt:

"Knocked around on the Pacific coast, and southern Oregon looked good to us. We settled in the Rogue River Valley—apples. There's a big future there, only nobody knows it. I got my land—on time, of course—for forty an acre. Ten years from now it'll be worth five hundred.

"We've done some almighty hustling. Takes money, and we hadn't a cent to start with, you know—had to build a house and barn, get horses and plows and all the rest. She taught school two years. Then the boy came ... You ought to see those trees we planted—a hundred acres of them, almost mature now. But it's all been outgo and the mortgage working overtime. That's why I'm here ... a gosh-danged expensive millionaire—in prospect."

"...When I get back and the trees begin to bear, and the kids get going to school, she and I are going to do Paris."

Source: London, Jack. *Smoke Bellew*.
22nd ed. : Dover Books on Literature
and Drama, 2011. 104-5. Print.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.

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